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the body, he exists in and by means of his body. His body is in relation to the world, his world, his environment and organization. In the current philosophies of man and psychology are growing the recognition of the significance of the body and its relation to one's surroundings playing a role which is to be oriented to the whole of the body as well as a coordinated process in the normal development of the individual. In Report, Frostig and other members of the International Team, moving and movement has once again been seriously unexplored in education. Today many approaches and/or primarily based upon moving are being used.

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THE DANCE: A PROPOSAL OF ITS VALUABLE FUNCTION IN THE EDUCATION OF HANDICAPPED CHILDREN

SUBMITTED BY KATHLEEN M. CAPUTO with much appreciation for the assistance of many concerned individuals and especially for the invaluable assistance of Audrey Fishman and Howard Le Vaux.

TO THE DEAF-BLIND DEPARTMENT OF PERKINS
APRIL 12, 1966.

The realm of movement includes countless possibilities which can be outlined as being one, two or three actions. Movement is a process in which one can participate and benefit for growth and development; however, there are many fields and philosophies of types of movement.

In a Blinde book, "The Body Image in Relation to the Education of the Pre-Linguistically Handicapped Children," 1962, p. 3, it is written:

...and Barbara Rogers, "Educational Dynamics for Mentally Handicapped Children," 1963, p. 6,

" Man is his body, he exists in and by means of his body. Because of his body he is related to a world, his world, both by situation and by action. "¹ The current philosophies of education and psychology are becoming increasingly cognizant of the significant role that one's body and its relationships to one's surroundings play in the development of the individual. To be oriented to the whole of the body and its ability to move as a whole as well as a coordinated mechanism is a critical process in the normal development of the child as is suggested by Kepart, Frostig and other members of the educational realm. Moving and movement was once a subject relatively unexplored in education. Today many programs related to and/or primarily based upon moving are being set up and functioning as a significant development in the education of normal as well as handicapped children. Dr Rudolf Kochmann, in evaluating the Robins Program in Educational Rhythemics, says " I see in a therapy which induces harmonious movements in the child a most valuable enrichment to the treatment of physically, emotionally and mentally handicapped children." ² Opinions such as Dr Kochmann's are rapidly becoming acceptable and popular in the many fields of educational and psychological therapy. Some of these will be discussed in later parts of this paper.

The realm of movement includes countless possibilities and cannot be outlined as being one, two or three actions. In employing movement as a means by which one can offer a child a channel for growth and development, however, there are certain fields and philosophies of types of movement which

¹ Whilemina F. Bladergroen, "The Body Image in Relation to the Physical Education of the Pre-Lingually Deaf Children," Gaarnerslag, 1962, p. 15.

² Ferris and Janet Robins, "Educational Rhythemics for Mentally Handicapped Children," N.Y. Horizon Publishers, 1965, p. 8.

might be selected. Some of these are The Ballet, gymnastics or calisthenics. The field of movement to be discussed in this paper and offered as a valuable source of therapy for our handicapped children is The Dance, better known as Modern Dance. There are several definitions of The Dance which may be cited. It has been called "the movement expression of individual man,"³ and "self expression via the medium of bodily movement; a visualizing of mental and emotional states, stimulated and regulated or both, usually by music."⁴ Essentially, The Dance is the free and creative movement of the body, its individual parts and combinations of these movements. Although The Dance does depend upon discipline and the tedious development of the body, it ultimately strives towards the uninhibited expression of the individual by means of a free and limber expression of the body. In naming the purpose of The Dance, especially in the education of the child, Rudolf Laban describes it as being "a form of outlet for the innate urge of children to perform dance-like movements as an unconscious form of outlet and exercise introducing them to the world of the flow of movement and strengthening their spontaneous faculties of expression."⁵

Having established the pertinent relationship between The Dance and Education, the overall aims of this paper should be somewhat easier to grasp. Believing in the validity and worth

³Rudolf Laban, "Modern Educational Dance," London, MacDonald and Evans, 1948, p. 3.

⁴Margaret H'Doubler, "A Manual of Dancing," Madison, Wisconsin, Tracy and Kilgare, 1921, p.7.

⁵Laban, p.12.

of The Dance and its inclusion in programs of special education for multiply-handicapped children such as ours, the author will attempt to present concrete support of her beliefs. In attempting to propose The Dance as a part of our program, this paper has been prepared along with two movies of classes in Dance which have been in progress since January. It is the author's belief that in proposing that The Dance be included in our program it is necessary that the reader also be allowed to see exactly what this type of class would consist of. The first movie was made at the start of the series of dance classes and the second will be made at the end of the spring. Hopefully, the reading of this paper in conjunction with the viewing of the two movies will provide one with sufficient evidence of the longrange value of the inclusion of some kind of Dance Program within the present curriculum of a department devoted to the education and training of handicapped children.

The discussion of The Dance as an addition to a program for special education must be first of all based upon some degree of understanding of The Dance itself: its history, its philosophy and purpose and the role it fills in contemporary art and education.

* Historically, The Dance is the result of centuries of culture and changes in the social mores of those cultures. It is possible to trace Dance * back to prehistroic times and the primitive expression of the cave man telling his story of adventure and conquest through the simple but expressive movements and gestures of his body. The essence of his movements

* The reader is advised to distinguish between The Dance or Modern Dance and Dance as it is discussed here; meaning all Dance which influenced the development of The Dance with which we are concerned.

are said to have been earthy, rhythmic motions which may be compared to contemporary modern dancers such as Gus Solomons or Martha Graham. From its beginnings, Dance has been a means of the expression of the religious, social and political philosophies of the people. As it has evolved through the ages of the caveman to the early Orientals and the Greek and Roman Ages, the various facets of Dance have been modified and tempered according to the ethics and beliefs of the time. The early Orientals removed emotion and spontaneity from their dances as was in keeping with their pragmatic view of life. The Romans, on the other hand, encouraged an elaborate, complicated approach to Dance, employing fastidious costumes and expressing the contemporary ideas of its society. At any given period in the history of man, then, one can observe Dance as fulfilling a means of expressing the philosophy of its time.

It is necessary to distinguish in this brief historical consideration of Dance, the different types of Dancing which have evolved. Today, there are essentially three which remain: one being Modern Dance or what we have been referring to as The Dance, the other two being The Ballet and Folk-dancing. The Dance, the youngest of the three, has taken various aspects and characteristics of these last two and has only recently become recognized as a full-fledged and distinct member of the dance world. Of these two - Folk and Ballet - Modern Dance has primarily geared itself to Folk Dancing^{insofar as it is considered to be} "an adequate means of self-expression, so that when movement of mind, soul and body are coordinated, rhythmical, beautiful and expressive movement may result."⁶ Whereas Folk Dancing is considered to be the dance of the people, represent-

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H'Doubler, p.6.

ing their spirit and culture, Modern Dance may be considered to be indicative of the same but at a level of an abstract philosophical nature. The Ballet, while not contributing as much as Folk Dancing, must also be considered here insofar as the technique of Modern Dance may be said to have originated from the classical ballet class. The obvious and significant difference here being the spontaneity and originality of the movements of the modern dancer as opposed to the more structured, confined movements of the ballet dancer. In many discussions or lectures on Modern Dance, the moment of its conception is considered to be that moment when the dancer removed his toe-shoes to explore the previously unknown levels of movement not restricted to the disciplined and clearly defined realm of The Ballet.

The possibilities of further discussion and elaboration upon the evolution of Modern Dance are innumerable but inappropriate for this particular presentation insofar as the nature of this paper concerns itself with Modern Dance in conjunction with education and therapy. The significance of this brief consideration, however, is relevant when related to the essence of Modern Dance as it is taught. It is the belief of those involved in The Dance that "in order to evolve the dance as an art in the individual it should be developed along the lines of its racial evolution" commencing with the crude, instinctive dance of primitive man and extending itself to the higher planes of the consciousness of man today.⁷ This belief becomes apparent when considering the actual progression of Modern Dance classes as they are taught from the elementary to the more advanced levels.

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Ibid., p.28.

In terms of our present educational system. It is not, however, to be removed from a more

Contemporary Modern Dance is constantly being explored for new and original approaches. At present in the field of Modern Dance there are several factors presenting and promoting original interpretations of The Dance as an artistic media of our times. These innovations in The Dance are closely concerned with the psychological and therapeutic ramifications of The Dance as well as its role in The Arts. One member of the Dance Community, Albert Pesso, writes of New Perspectives in the Generation of Movement and advocates that The Dance become "a sharper tool for the understanding of the generation of movement and (strive to develop) a sharper awareness of the working processes of the mind."⁸ In this paper Pesso considers the emotional and psychological relevance of movements such as swinging or rocking, the relationship between emotion and rhythm, especially in conjunction with breathing as well as other aspects of movement and its generation as it is related to the emotional, intellectual gestalt of the individual. The significance of Pesso's innovations and the innovations of others like him is, hopefully, apparent to the reader as these are directly related to the various educational programs in Dance to be considered below.

Plato's belief that the goal of education was "To give the body and soul all the beauty and all the perfection of which they are capable,"⁹ appears, at first glance, somewhat idealistic

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Albert Pesso, "New Perspectives in the Generation of Movement," Boston, 1963, p. 60.

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H'Doubler, p. 31.

in terms of our present educational system. It is not, however, so far removed from a more contemporary expression of the goals of education as being "The freest and fullest development of the individual based upon a scientific understanding of his physical, mental, spiritual and social needs: We know that knowledge is not something residing outside of the child, that may be imported into his system, but that ^{it} is the result of his personal contact with the world about him." ¹⁰ This interpretation of the responsibilities of educators today is not only similar to Plato's beliefs but also representative of the ideals and doctrines stressed in any valid educational training program today.

It is this writer's belief that the goals of education for normal children must be geared to these ideal aims and, further, that in the field of special education these goals become increasingly significant and pertinent. The handicapped child is confronted with one or more limitations which seriously interfere with the normal progression of his education.

The repercussions of these limitations are well-known to anyone involved in special education. The very existence of this field of education is evidence of the extensive adaptations which must be provided in the education of the handicapped child. In this paper The Dance is offered as a further means of educating the handicapped child, the deaf-blind child in particular. The nature of The Dance itself has been considered previously and it is now possible to discuss substantial reasons for The Dance to be included in a special education program as well as presenting representative examples of functioning programs in this field of education.

Jan van Dijk advocates that increased attention be paid

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Ibid, p.31

to motor activity in the education of deaf-blind children. Like Dr Blodergroen, Kepart and others, Van Dijk stresses the difficulty the handicapped child encounters when attempting to distinguish himself from that which surrounds him. Van Dijk refers to the purpose of motor activity as being the fact that "in moving-acting-together with things, the world acquires its first meaning."¹¹ As was stated at the beginning of this paper, "life and movement form an indissociable unity."¹² The child's awareness of his body, the ability of his body to move and the action of his body upon that which surrounds him, has come to be considered the pivotal point of his development as an individual. This is often referred to as the development of the child's body image. The difficulties the handicapped child encounters in acquiring this body image are apparent. The level of the development of this concept is measured in evaluation tests designed to gauge a child's level of achievement. In the deaf-blind department at Perkins, The Revised Stanford-Binet, the Cattell, the Oseretsky and the Doll Tests have been employed to determine ^{the} motoric level of its applicants to this department as well as to measure the progress of students being taught within the department. Many of the items on these tests require the child to demonstrate the extent of his development of motor skills such as are required by placing and removing pegs from a pegboard or manipulating beads or blocks. Being unqualified to discuss the particular purpose of each of these tests and the different skills each measures, the writer refers to them only briefly as being further evidence of the significance of motor abilities.

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Jan Van Dijk, "Motor Development in the Education of Deaf-Blind Children," School for the Deaf, St Michielsgestel, Holland, 1965, p. 49.

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Blodergroen, p. 18

and movement in special education. The fact that the measurement of motor skills - the child's ability to coordinate his body in order to accomplish simple tasks - is such a significant part of the evaluation of these children, clearly re-enforces the importance of movement and body image as it is included in special education programs.

That which presents the most obvious proof of the contributions a Dance Program might offer a department of special education are examples of similar programs and approaches to education which employ movement and/or Dance. Approaches such as Newell Kepart's, The Frostig Program and the Robins' Educational Rhythms Program represent a few examples of how movement and dance may be used to enhance any program for handicapped children.

Newell C. Kepart brings to light the educational problem of a lack of attention being paid to the learning of motor behaviour. "The primary directions of space and the coordinates of the spatial world are divided within the organism and projected outward into objective space. Orientation in space and the observation of relationships between objects in space becomes difficult if not impossible until these coordinates are established within the body itself. It is through motor activity and the observation of motor activity that these coordinates become established. It is therefore important that the child's motor learning be fostered and that it be directed towards the development of these coordinates. Specially devised activities and training procedures can aid the child in this learning process."¹³ As does The Frostig Program, Kepart suggests the inclusion of an intensified

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Newell C. Kepart, "The Slow Learner in the Classroom," Columbus, Ohio, Merrill Books Inc, 1965, p. 49.

and specified program in motor activities within the educational curriculum: a program especially geared to the development of an adequate body image. The body image, Kepart says, is a learned concept which is developed by a means of sensations: "As a result of certain sensations which we receive, we form a picture in our minds which represents the way in which the body appears to us. We have tactile, temperature and pain impressions from the surface of the body: There are sensations which come from the muscles indicating their state of contraction or relaxation. There are visual impressions of parts of the body. There are sensations arising from the viscera. All of these become welded into a unity which represents the body to us.

Out of this we build up a body scheme or body image. It is this body image which becomes the point of origin for all the spatial relationships among objects outside our body."¹⁴

The significance of the concept of a body image which enables the child to act upon and relate to his environment is apparent.

Kepart stresses the fact that the child's body image is learned and that for many children this learning is a tedious and difficult task. The child who suffers a visual-auditory

handicap is obviously one of these many children. Myklebust and Blodergroen offer support of Kepart's belief in the consequences of a child's handicap upon the development of his body image. For the deaf child there is a great reduction

in the extent of his sensori-motor integration¹⁵ insofar as he is cut off from the sounds of his environment, the sounds which provide the hearing child with a large percent of his meaningful contact with his surroundings. The significance of the blind child's visual deprivation of his environment

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Kepart, p. 50.

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Blodergroen, p. 25.

is easily recognized as one which reduces this child's ability to freely experience normal contact with his surroundings.

Upon presenting the various deviations from normal motor and perceptual behaviour and the effects these deviations have upon the learning progress and achievement of the child, Kepart suggests various activites. These activities are to be used to observe and evaluate the child's perceptual-motor behaviour as well as to offer the child a means of learning the various skills involved. In the Sensory-Motor Training Series, Kepart suggests several movements and coordinated movements such as balancing, walking in different directions, bouncing and jumping as well as the imitation of bodily movements. All of these movements and motions are considered an integral part of The Dance Technique Class. The procedures and practises Kepart suggests in presenting these movements might easily - and are - employed in an Elementary Dance Class geared to the handicaps of the child having difficulties in perceptual-motor orientations. Kepart's conviction in the inseparable relation of perceptual and motor skills and his suggestions of the means by which these skills be learned are further evidence, then, of the value of The Dance insofar as it incorporates this conviction and its solution within its very nature.

The Frostig Program for the Development of Visual Perception offers a series of work sheets geared to the development of perception of position in space and of spatial relationships, perceptual constancy, visual motor coordination and figure ground perception. The initial phase of visual perception, perception of position in space, depends upon the body image. As does Kepart, The Frostig Program emphasizes the signifigance of the handicap encountered for the child with an inadequate body image: " His visual world is

distorted, he is clumsy and hesitant in his movements, and he has difficulty understanding what is meant by the words designating spatial position... His difficulties become most apparent when he is faced with his first academic tasks, because letters, words, phrases, numbers and pictures appear to him distorted and confusing. " ¹⁶ These distortions and confusions are easily recognized as common to many children within our department. Exercises in awareness of parts of the body, the location of parts of the body, directional body movements and the imitation of body positions are included in this first phase of the Frostig Program. Again, the writer suggests the relevance of these methods in the development of the body image to the Dance Class where these methods are incorporated and applied.

As was stated in the introduction and as the reader is hopefully recognizing, The Dance and/or various phases of The Dance are becoming increasingly prevalent in the field of special education. While Kepart and Frostig offer clearly defined explanations of how and why motor behaviour should be included in the education and training of perceptually handicapped children, there are other groups and individuals who have developed specific programs and/or materials which provide one with the knowledge of exactly how this approach might be practised.

In the field of normal elementary education, The Ginn Company has created The Dance-a-Story Series, the purpose of this series being to encourage and stimulate free and expressive dance in young people. The Series includes four Dance-a-Stories, each of which provides a record and a book. The Dance-a-Story which this writer feels to be most relevant to the creative

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Marianne Frostig, "The Frostig Program for the Development of Visual Perception," Chicago, Follett Publishing Co., 1964, p. 19.

aspect of The Dance is The Dance-a-Story About Balloons. This selection suggests the different qualities of balloons, how it feels to be a balloon etc. Each record has the music plus the narration on one side and the music alone on the other side. The narration is simple and child-like i.e:

" What is your favorite balloon color?

Is it bright and bouncy....like this?

Is it light and lovely....like this?

Is it strong and stormy....like this?

Is it soft and sad....like this?

Or shiney, shimmering....like this?

....

The balloon is so big you need both arms around it.

Now....hold it, fortunate to attend the presentation of this

And drop it....

Catch it....

And lift it.... Let it go

Fly away....On tiptoe...."

The teacher may choose to read the story first and then play the accompanying music and narration for the group to dance to, or, she may choose to have the group listen to the music alone and dance to it before hearing the story. Whatever procedure the teacher selects, the series guide advocates spontaneous dance and discourages the teacher from offering any specific instructions or suggestions other than creating an enthusiastic spirit of participation for the group.

It is immediately evident that the child with a visual-auditory handicap could not benefit from this series as it is presented. The writer feels strongly, however, that the mere existence of the Series is exciting and significant simply because it is representative of the pure Dance Form as it exists in Art and as it is taught and practised by professional dancers. Further, this writer maintains that this series might be adapted for our children in a way

that the creative opportunities it offers might remain, while the method of presentation and the materials employed would be modified. The modifications of programs and materials such as the preceding is significant when considering the construction of Creative Dance Classes for handicapped children such as ours. Instruments such as the tamborine or the drum have been suggested as replacements for music which the deaf child is unable to benefit by. Juliette Alvin suggests that these and other instruments carry vibrations which "can carry a rhythm that corresponds to physical rhythm and may provoke in the deaf child rhythmical physical responses leading to pleasurable experiences."¹⁷

The Educational Rhythms Program for Mentally Handicapped Children is a recent and exciting addition to special education. This writer was fortunate to attend the demonstration of this program at Boston University and hear the Robins' discuss its development and success. The method is essentially a compromise between school-gymnastics, ballet and esthetic expression. It incorporates coordinated movement with music accompanied by simple lyrics written especially for the various actions performed. The Robins base their program upon the idea "that it is easier to improve disturbances of the inner equilibrium by a method restoring, first of all, the equilibrium of the body."¹⁸ The program consists of two types of movements: Ballet-Rhythmic and Syncopated Coordination. The demonstration included several children from The Boston School for the Deaf. Although the demonstration room had hearing devices set up, it was asked if the entire group

17 Juliette Alvin, "Music for the Handicapped Child," New York, London Oxford University Press, 1965, p. 145.

18 Robins, p.8.

was able to hear the music successfully. Although the Robins agreed that some were not, they maintained that most deaf children enjoyed knowing that the record player was on.

The Robins Program has been used in many special schools such as the Western Pennsylvania School for the Blind and The Montessori School in London. All of these institutions have apparently been favorably impressed with the results of this program and its benefits for the children it has included.

Although The Educational Rhythemics Program cannot be considered to be Modern Dance in the truest sense of the word as it has been defined above, it does incorporate the essential doctrine of The Dance in that its success depends upon the free and happy movements of the body in a developmental situation according to a procedure of classes. The book the Robins have published includes any information necessary for the formation of a similar program and each lesson has been carefully outlined and includes the names and suppliers of all materials needed.

For this writer, the paramount value of this program and its successful adaptation to the various schools it has become involved with is, again, the fact that two individuals concerned with handicapped children were able to devise a program based upon Creative Dance and rhythemics and find it to be highly successful in its purpose.

In this instance, the long-range significance of programs as the Robins' Program, materials such as The Dance-a-Story Series and promoters of the learning of perceptual-motor skills such as Kepart, is the belief that the reader concerned with special education cannot help but be made aware of the value of a similar program within his department. This paper has been written in order that the reader involved in this field of education might become convinced

of the value of the formation and operation of such a program. Having presented evidence of the success this type of program has met with as well as the favorable opinions of highly respected members of this field, the writer will present her experience in the formation and functioning of such a program in the deaf-blind department at Perkins. In this presentation, the formation, procedure and evaluation of this class will be considered. In the last analysis, an understanding of the various stages of this experience might easily prove to be the most relevant means for the reader to judge to what degree this paper's proposal is valid.

In initiating the formation of these classes it was necessary, first of all, to select the members of the class. Certain general criteria for evaluation were set up. Among them were: 1. The child's ability to understand the teacher's directions by means of hearing, observation, imitation and/or a combination of these.

2. The child's interest and enthusiasm for this type of activity.

3. The child's ability to perform various basic dance techniques such as bending, stretching, breathing, swinging and jumping.

According to the degree of success or failure and the effort the child made to comply to the teacher's instructions, five were finally selected. (It is necessary to note that the final selection of the members of the group had to also depend upon the age and sex of the child. Although there were a few younger children (boys) who might easily have benefitted by this class, it became necessary to confine the group to girls of the same age since as a group they demonstrated the most promise as well as appearing to be the group who would benefit most from this experience.) In order to have a fuller understanding of the group's progress

and class performance, the writer feels that a brief description of each member of the group is helpful:

1. Terri: Age 12: Terri has a profound loss of hearing in both ears and her visual acuity is very poor. From the start of the classes Terri has demonstrated unusual ability in The Dance. She is naturally graceful and demonstrates a most flexible body. During the course of these classes Terri has excelled at grasping the quality of movement which is being demonstrated. She readily uses her hands to feel the difference between a sharp and a smooth movement of the leg, for example, and she profits from correction almost instantaneously. As compared to the other non-hearing members, she is clearly the more dance oriented of the group.

2. Debbie: Age 12: Debbie is totally blind and has usable hearing with an aid. She is the only blind member of the group as well as being the only member who may be given verbal instructions easily. In teaching The Dance Class it has become increasingly apparent that in spite of her blindness, Debbie's hearing allows her to follow instructions more readily than any of the others who all have usable vision. In the evaluation of her in November, it was written "She appears to be a child who would benefit on all accounts from this experience." It is apparent to this teacher that she has done this and further, that her hearing has played the most significant role in allowing her to do so.

3. Joan: Age 12: Joan's hearing loss is undetermined and although her visual acuity is not certain, she demonstrates having much usable vision. She is a disturbed child, easily distractable and demonstrates many autistic characteristics. When she was evaluated in December it was written: "She appeared to enjoy the brief period (of dance technique) but her enjoyment was illustrated by much excited behaviour which weakened her attention.... if she could calm herself enough to pay attention she might become a profitable member

of the group. If not, it is dubious to what extent she would benefit or (to what extent) the group would benefit from her." At present, this writer remains unsure of the degree of understanding or benefit Joan has gained from this experience. She still remains distractable in class although in moments of calm she demonstrates significant ability in many of the dance techniques.

4. Cay: Age 12: Cay has negligible visual acuity in her left eye and 20/200 vision in her right eye. Although her hearing loss is not certain it is probably a profound one. She has a mild motor involvement easily recognized by one observing her move through space or in a stationary position. Cay communicates through simple sign language and employs her vision in following instructions in dance class. In considering Cay's progress in relation to the others, she might easily be one who has improved and progressed to the greatest degree. In spite of her motor difficulty, Cay has reached an excellent level of attentive and successful participation in the dance experience. She is generally more than willing to 'perfect' a movement and demonstrates great pleasure in her progress. At the start of the classes she appeared unaware of what was expected of her but she is presently an interested and active participant in the group.

5. Patty: Age 12: Patty has a profound loss of hearing with vision limited to gross objects and actions. In writing of her first experience in December it was noted that she "tried too hard to understand so that it was difficult to have her do as I wanted.... she was very poor at relaxing her body." Patty's inability to relax her body is somewhat improved although still very much in evidence. Were she able to relax physically and mentally she might easily make vast strides in the dance class for she is basically coordinated and flexible as well as benefitting noticeably from correction. She has improved and demonstrates

some significant degree of progress in certain areas. Like Terri, she uses her vision and tactile sense to distinguish qualities of movement.

Having selected the five members of the group and scheduling the meetings of the class to be held in The Lower School Gym on Mondays from 4.30 - 5.30 and Saturdays from 10.30 - Noon, classes commenced on January 5th and have been meeting regularly since. The children's attire for class consists of leotards and tights and bare feet. In explaining the general procedure of each meeting, the writer feels that diagrams of the techniques performed might prove valuable. Before the illustrations and explanations of this procedure are presented it is advisable to offer reasons for selecting the movements and developments of the movements which are included in the dance class:

There are several theories one may refer to when selecting techniques to be presented. Rudolf Laban has constructed a series of movements to be presented which he names Elementary Movement Themes. The sequence of these movements is determined according to a physical-mathematical theory based upon the respective Energy content of each movement. The sequence of Laban suggests appears to correspond to the perceptual-motor development discussed by Kepart et al as well as depending upon the normal development of the child's physical growth. These themes are:

1. Themes concerned with awareness of body.
2. Themes concerned with force and time

i.e. strong or light.

3. Themes concerned with space i.e.

extensions, narrow vs. wide.

4. Themes concerned with the awareness of the flow of the weight of the body in space and time.

5. Themes concerned with the adaption to partners.

6. Themes concerned with the instrumental use of the limbs of the body. i.e. hands for scooping.
7. Themes concerned with the awareness of isolated actions.
8. Themes concerned with occupational rhythms.
i.e. chopping.
9. Themes concerned with the shapes of movements.
10. Themes concerned with the combinations of the first eight basic movement themes. (Laban designates strong, light, sustained, quick, direct and flexible as being the six essential movement elements .)
11. Themes concerned with space orientation.
12. Themes concerned with the performance of shapes and efforts by different parts of the body.
13. Themes concerned with elevation from the ground.
14. Themes concerned with the awakening of group feeling.
15. Themes concerned with group formation.
i.e. rows and circle formations.

16. Themes concerned with the expressive qualities or moods of movements: The successful coordination of body, mind and emotion. ¹⁹

Of these sixteen movement themes, Laban considers one through eight to be the fundamentals while nine through sixteen are relegated to the advanced level. The basic movements incorporated in these themes are those of pressing, flicking, punching, floating, wringing, dabbing, slashing, and gliding. These are related directly to the six essential movement elements or qualities mentioned in ten.

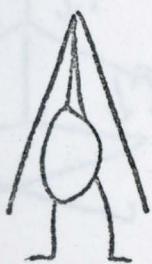
In Laban's careful and well-documented analysis of the elements of movement and the sequential development and coordination of these movements, this writer feels he has made an invaluable contribution to any individual - professional or amateur - confronted with the formidable task of composing a series of elementary dance classes. Although there are several Teachers' Manuals and Guides such as the Robins' Program Guide or Barbara Mettler's Materials of Dance, it is the opinion of this writer that Laban's scientific and methodical approach may provide extensive and helpful information in achieving further strides in the successful adaptation of any dance program, original or conventional.

By reason of her lack of professional experience in teaching dance classes, this writer initiated her first classes according to the general procedures of classes she had attended as a highschool and college student. In the light of this initially unprofessional approach as well as the continuous and changing influences of the various readings contained in this bibliography, the writer notes here that the procedure and content of the dance classes have been altered over the weeks of their meetings. It is possible, however, to present a somewhat general outline of the normal class procedure. The isolated movements and combinations of these movements presented below are introduced in order of their class presentation i.e from simplest to the more complicated. It should be noted that each is initially presented and performed in a stationary position and, upon some degree of progress, incorporated into movements through space i.e. walking across the floor.

1.

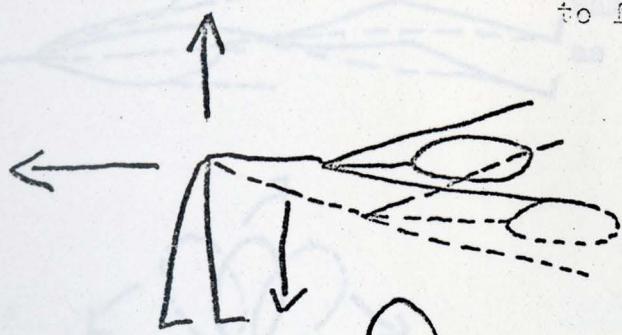
Stretching/ Relaxing(Falling)

Emphasis upon reaching with the whole body from top to bottom ✓
and then collapsing with same.



2.

Bending/ Bouncing From waist
to front to side, side and back.



3.

Swinging: Arms In specific
direction, one arm, other arm,
both arms. Emphasis upon force and
momentum of swing.



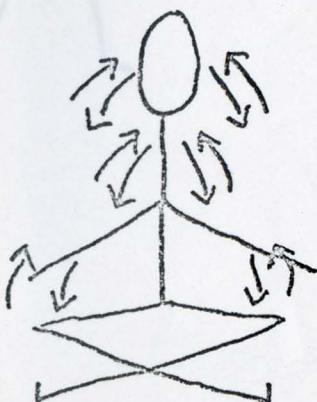
4.

Swinging: Legs One at a time at
bar with emphasis as in arm swings.

(2) rotating

5.

Breathing: Siting Position
Greatest stress upon complete and
total control in exhalation and
inhalation.



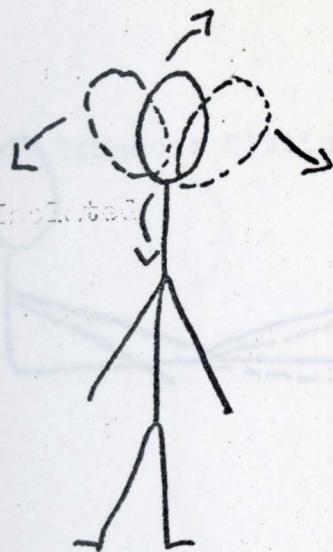
6.



Breathing: Lying Position

Same stress as above. Performed as a contraction-release action.

7. Inclined



Leg Bounces: Sitting Position

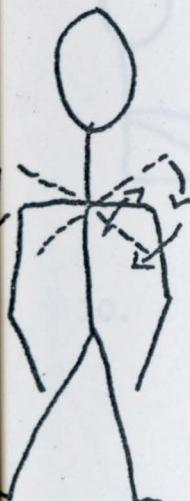
Isolated Movements

a. head.

b. shoulders.

(1) up-down

(2) rotating



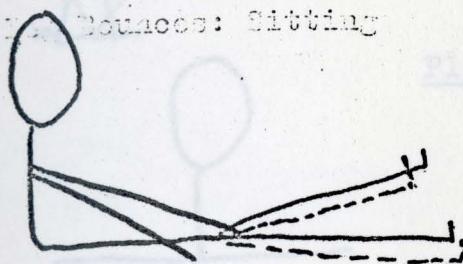
Leg Thrusts: Extensions: Standing Positions

* Note that these are

c. hands,, i.e. grasping and releasing.

d. fingers, i.e. bending and straightening, sharp and smooth movements.

8. Bounces: Sitting



Leg Bounces: Sitting Position

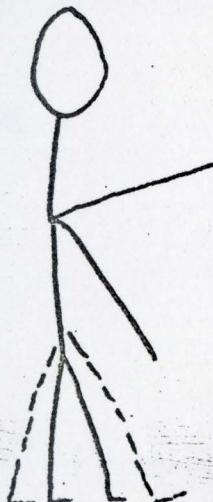
9.

Flex: Toes, Feet; Sitting Position



10.

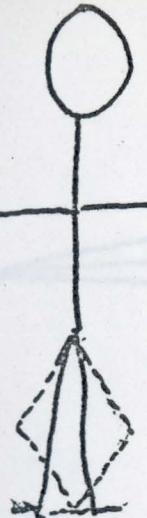
Leg Thrusts: Extensions: Standing Positions * Note that these are not swings, but the actions are sustained and forced.



11.

Plié- Relevé: First Position

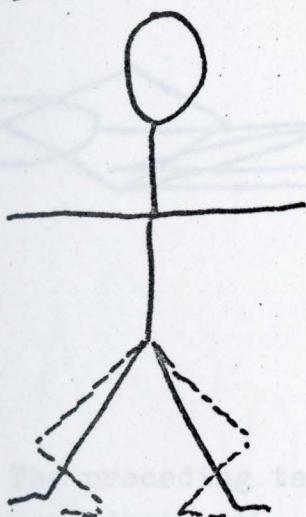
*Arms extended.
Legs extended.*



12.

Plié- Relevé: Second Position

*Arms and
legs curved under the body.*



13.

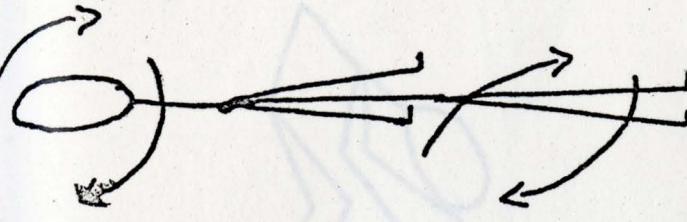
Jumps

and technique. Jumps are the basic ones which have been used in the course of the dance classes. Others, such as the more simple movements and extensions of the body, have also been used. It is important to note again, that all of these are performed first in a stationary position i.e. sitting, standing, lying, and later, in sequences across the floor. Illustrated examples of these sequences may better enable the reader to grasp this aspect of the development of the movements presented.



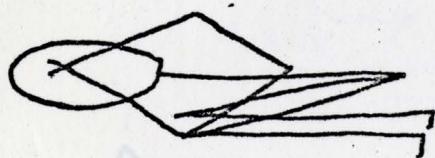
Walking: Upward, arms extended above head, face towards the ceiling, knees straight.

14.



Rolls

a. Lying position, arms and legs extended.



b. Curled position, arms and legs curled under the body.

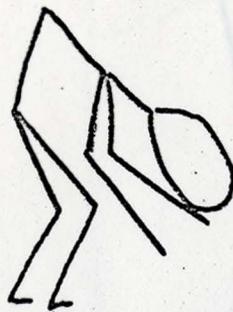
The preceding techniques are the basic ones which have been used during the course of the dance classes. Others, based upon the same simple movements and extensions of the body have also been used. It is important to note, again, that all of these are performed first in a stationary position i.e sitting, standing, lying, and later, in sequences across the floor. Illustrated examples of these sequences may better enable the reader to grasp this aspect of the development of the movements presented:

1.



Walking: Upward, arms extended above head, face towards the ceiling, knees straight.

2.



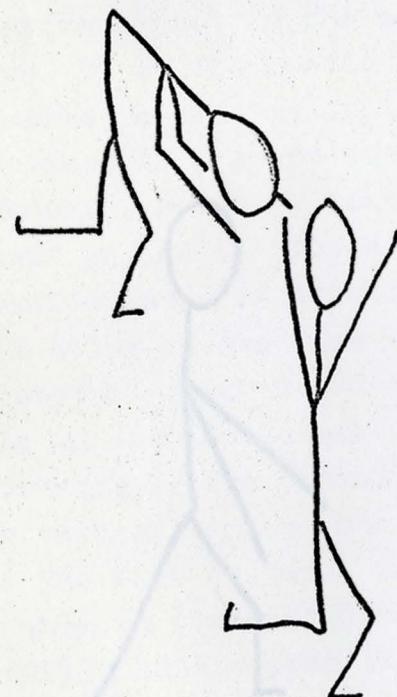
Walking: Downward, arms, torso,
head hanging down in relaxed
position, knees bent.

3.



Hopping: Downward as in walking.

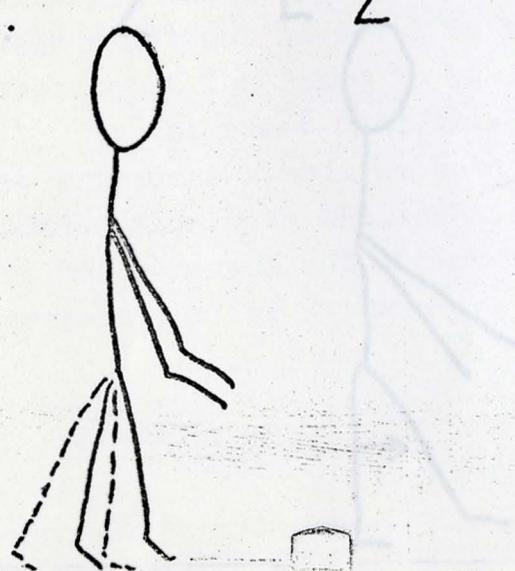
4.



Hopping: Upward, as in walking.

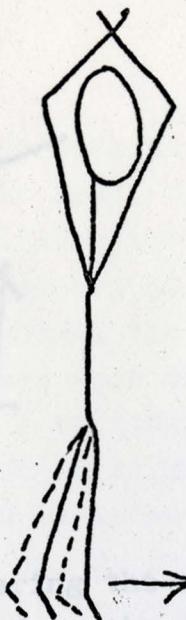
Also as in skating action.
rest of body straight but
relaxed.

5.



Running: Freely in leg and arm
extensions, moving through space.

6.



Running: arms extended over head, hands clasped.

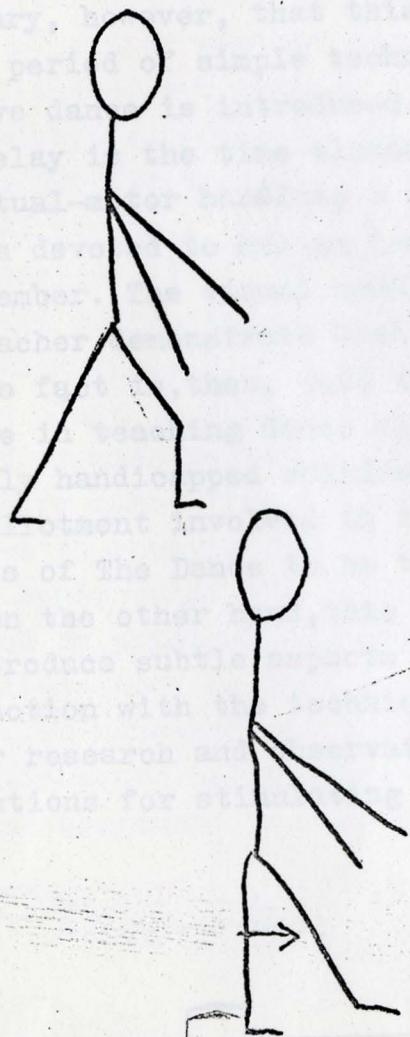
7.

In consideration of the fact that the term "creative dance" has been defined in the preceding pages on these pages, the reader will understandably question the lack of this creative aspect in the content of the classes described above. It is the contention of this writer that it is

Running: Same as above but hands waving.

possible to eventually introduce this essential aspect of the dance to a group such as the one she has taught. It is necessary, however, that this type of group be given a longer period of time to take classes before the

8.

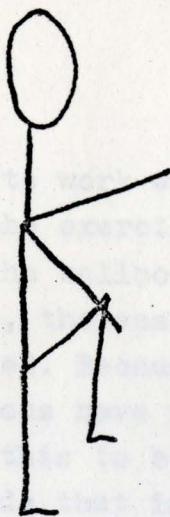


Sliding: Legs sliding across the floor as in skating section, rest of body straight but relaxed.

9.

Thrust-walk: As in leg thrust extensions, moving through space.

10.



Prancing: Knees extended high
at each step.

In considering the creative aspect of The Dance as it has been defined in the preceding pages of this paper, the reader will understandably question the lack of this creative aspect in the content of the classes described above. It is the contention of this writer that it is possible to eventually introduce this essential aspect of The Dance to a group such as the one she has taught. It is necessary, however, that this type of group be given a longer period of simple technique classes before the creative dance is introduced. The most obvious reason for this delay is the time element: By reason of this group's perceptual-motor handicap a more lengthy period of class time is devoted to making instructions comprehensible for each member. The visual handicap of the group demands that the teacher demonstrate each technique individually and repeatedly. The fact is, then, that the most significant adjustment to be made in teaching dance classes to groups of auditorily-visually handicapped children is the tremendous difference in time allotment involved in the planning of the different aspects of The Dance to be taught.

On the other hand, this writer suggests that it is possible to introduce subtle aspects of the Creative Dance in conjunction with the technique class. During the course of her research and observations, the writer has noted various suggestions for stimulating creative movement. One which has

appeared to work well is the use of balloons while performing many of the exercises. Not only do the children enjoy manipulating the balloons but in holding the balloons in various positions, the essential quality of the different techniques is modified. Because the group is probably unaware of the effect the balloons have upon the quality of their actions one cannot consider this to be truly creative; It is possible, however, to conclude that in light of their ready and interesting adoption of the balloons while performing the various exercises, one may predict that this is indicative of a possible future success in grasping other creative media as they are introduced.

As the writer considers the previous presentation of the procedure and methods of the dance class she has conducted, it appears that several related factors have been neglected.

It is difficult to categorize these as being specific facets of one or another aspects of the functioning of these dance classes, but each is definitely significant to any well-ordered approach to the instruction of The Dance.

In the first place, it became apparent that the class functioned with the greatest degree of success when the teacher was assisted by another adult. The amount of time necessary for explanations and corrections has been noted previously. The assistance of another adult proved invaluable in reducing this time, allowing the class to progress at a more desirable rate.

It is also necessary that the reader be aware that during the entire class time the teacher and assistant are constantly involved in repetitious reminders to straighten the back, hold up the head, point the toes etc. These corrections are primarily offered by physical demonstrations whereby the teacher places the child's body or limb in the correct position for the particular movement. At the same time that these countless corrections are being made, the teacher must also offer continuous encouragement to each child as he strives to achieve success

according to his individual capacity This practise is well-known in contemporary education as the provision for individual differences. In light of the general acceptance of the significance of this aspect of education, the writer further contends that the constant re-enforcement of each child's individual progress in any program related to the motor behaviour and development of the handicapped child is vitally necessary to that program's success.

A final factor to be mentioned in regards to the successful functioning of the dance class is related to the practise of each exercise. According to the assumption that motor behaviour is a learned behaviour it becomes apparent that many opportunities for learning must be provided. Within the procedure of the dance class, the teacher must allow for and constantly offer these opportunities for the practise of each technique introduced. During the first meetings of this dance group the children understandably had difficulty remaining attentive. When the teacher worked with one individual (after demonstrating the particular exercise to the whole group) the others did not continue the exercise unless constantly reminded to do so. As the children became more aware that they were expected to work alone as well as with the group or with the teacher, the need for reminding them to keep working decreased. At present, in most circumstances, each child demonstrates his ability to remain attentive to the particular technique being developed. For the most part, each will work alone for a reasonable length of time, pleased by occasional words of praise from the teacher.

In concluding this presentation of the organization and functioning of The Dance Program, the writer suggests another aspect to be considered by any individual or group in the formation of such a program: The Teacher. Margaret H'Doubler, a leading & respected member of the Dance world, conceives the most ideal role of the dance teacher to be: " To

develop the taste and appreciation of her students for all that is good and beautiful in art and life." ²⁰ The teacher must have, first of all, faith in her work and the sound knowledge of it's (The Dance's) fundamental principles and the principles of related fields of psychology, education, and philosophy. ²¹ In light of the formidable nature of thses qualifications, the reader may be happy to consider the candid reminder of Jenet and Ferris Robins: "The only failure is to give up trying." ²² If one is able to strike a healthy compromise between the vast demands required by H'Doubler and the encouragement of the Robins', the writer feels one should be able to cope with the task of functioning successfully as a dance teacher. In view of this individual's unprofessional and haphazard initiation of the Dance Program being discussed throughout this paper, she is unable to consider herself as knowledgable and experienced as H'Doubler appears to demand the dance teacher must be. On the basis of her experience with this project, however, the writer feels confident that anyone sincerely interested and convinced in the value of the dance experience for handicapped children might easily succees in her task as teacher and/or coordinator of such a program. It is thought, however, that the more extensively one's knowledge of the fundamentals of movement, the methods it employs and the the philosophy

In conclusion, the writer believes, first of all,
20 H'Doubler, p. 55.

so that he may use it to the limit of his
21 Ibid, p. 42.

even if he can never carry his efforts
22 Robins, p. 139.

behind the teaching of these is developed, the greater the degree of his success as a teacher of The Dance.

In the preceding pages the writer has presented several aspects of materials and experiences in support of her belief in the validity and purpose of a dance program especially adapted to the needs of handicapped children in general, and visually-auditorilly handicapped children in particular.

The writer has attempted to define The Dance in terms of its relevance to education. She has presented various educational approaches to the problems of handicapped children in light of their respective correlations with motor behaviour and its developments. Finally, the writer has presented the formation, procedure and progress of an experimental dance program which she has conducted regularly for the past four months.

Upon the reader's thoughtful consideration of the relative merit of the evidence presented in conjunction with his viewing of the first and second *movies, it is hoped that his understanding of the contents of this paper and analysis of the value of the experimental dance program set up will cause him to react favorably to the proposal of the writer.

In conclusion, the writer believes, first of all, that " every child has a right to know how to obtain control of his body so that he may use it to the limit of his abilities for the expression of his reaction to life," and, secondly, that " even if he can never carry his efforts in this direction as far as the actual dance, he may experience the sheer joy of free and rhythmic movement, an addition to

* Yet to be completed.

life which every human being is entitled." ²³ In light of these beliefs as well as the evidence and conclusions presented in the preceding pages, the writer respectfully and hopefully submits her proposal of the establishment of such a program.

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23

Ibid, p.33. Motor Development in the Education of Deaf-Mutes, St. Michielsgestel Holland.

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